

# DOCTOR WHO 4M

"THE MASQUE OF MANDRAGORA"

By Louis Marks

TX1976

|                               |                          |
|-------------------------------|--------------------------|
| Producer .....                | PHILIP HINCHCLIFFE       |
| DIRECTOR .....                | RODNEY BENNETT           |
| Script Editor .....           | ROBERT HOLMES            |
| P.U.M. ....                   | CHRIS D'OYLEY-JOHN       |
| P.A. ....                     | THEA MURRAY              |
| Assistant .....               | HAZEL MARRIOTT           |
| A.F.M. ....                   | LINDA GRAEME             |
| Floor Assistant .....         | JIM BURGE                |
| T.M.1.* .....                 | DENNIS CHANNON           |
| T.M.2. ....                   | HENRY BARBER             |
| Sound Supervisor.....         | COLIN DIXON              |
| Gram Op .....                 | DON SLATER               |
| Vision Mixer .....            |                          |
| Senior Cameraman .....        | DAVE WHITE/PETER GRANGER |
| CREW .....                    | 10                       |
| Designer .....                | BARRY NEWBERT            |
| Costumes .....                | JIM ACHESON              |
| Make Up .....                 | JAN HARRISON             |
| Visual Effects Designer ..... | IAN SCOONES              |
| Inlay Operator.....           | DAVE CHAPMAN             |
| Armourer .....                | JACK WELLS               |

# PART ONE

VTC/6HT/B11381



CAST LIST

Doctor Who.....TOM BAKER  
Sarah Jane .....ELISABETH SLADEN  
Count Federico.....JON LAURIMORE  
Rossini.....ANTONY CARRICK  
Giuliano .....GARETH ARMSTRONG  
Marco.....TIM PICOTT-SMITH  
Hieronymous .....NORMAN JONES  
High Priest.....ROBERT JAMES  
Brother.....BRIAN ELLIS  
Soldier .....PAT GORMAN

CLOCK ON

1A; 2A;

1. INT. TARDIS CORRIDOR

1. 1 A  
CS WALL  
CRAB R to pos B

(THE DOCTOR AND  
SARAH ARE WALKING  
THROUGH THE TARDIS)

SARAH: Where are we now?

DOCTOR: Tardis - where else

SARAH: I know we're in the Tardis but  
I don't know this bit.

DOCTOR: Sometime I'll give you a proper  
guided tour...if I can remember my way

C.S.O. HOLD BOOT CUPBOARD  
S/I 2/J + 4X  
A1 STATELY HOME

(THEY STARE THROUGH A VAST  
PANELLED ROOM)

SARAH: What's in there?

DOCTOR: Boot cupboard. Not very interesting.

2. 2 A  
2-s SARAH/DOCTOR  
come fwd + out R

(HE PRESSES BUTTON TO CLOSE DOOR)

SARAH: Boot cupboard. Boot cupboard! It  
was huge.

DOCTOR: Oh I've seen bigger boot cupboards.  
Much bigger.

---

RECORDING PAUSE: RUN ON

---



3.    2 A /  
DOCTOR, SARAH in L

SARAH:    Just how big is the Tardis?

DOCTOR:    How big is big?    Relative  
dimensions, you see.    No constant.

come fwd

SARAH:    That's not an answer.

PULL BACK

DOCTOR:    Putting it another way, just how  
big are you at the moment, hmm?

DOCTOR X's L  
CRAB L

SARAH:    I'm five foot four just - and  
that's not an answer.

DOCTOR/SARAH  
out L

DOCTOR:    There are no measurements in  
infinity.    You humans have such limited  
little minds...I don't know why I like you.

SARAH:    Because you have such good taste.

DOCTOR:    That's true, that's very true.  
I'm well known for my good taste.

---

RECORDING BREAK



1A: INT. TARDIS CONTROL ROOM. DAY

1. 1 H  
WS CONTROL ROOM (THE DOCTOR + SARAH ENTER)  
fav. door.

SARAH/DOCTOR enter

SARAH: Oh, this looks good.

DOCTOR fwd

DOCTOR: It is. It's the second control centre. I can run the Tardis just as easily from here as from the old one. (LOOKS ROUND) Come to think of it, this was the old one. Let's see now.

Goes u/s

(HE OPERATES THE CONTROL SWITCHES  
SARAH MOVES A LITTLE SWIVEL  
MIRROR SET INTO THE CONSOLE)

PUSH IN

SARAH: What's that - shaving mirror?

SARAH out L  
/LIGHTS ON/

DOCTOR: Yes. (PRE-OCCUPIED)

2. 2 G  
MS SARAH

(HE PRESSES A BUTTON AND  
A PICTURE COMES UP ON A  
MONITOR SCREEN AHEAD.

3. 1 H  
MS DOCTOR

IT SHOWS A TWISTING SWIRLING  
WHIRLPOOL OF STARS. A  
GIANT TURBULENT SPIRAL.

4. 2 G  
2-s SCREEN/DOCTOR

SINISTER SOUNDS OF THE VORTEX  
CAN BE HEARD)

/SCREEN OPENS/

/RUN TK/

C.S.O. on  
TELECINE  
TWO

5. 1 H  
MS DOCTOR

(2 next)

RUN TK/KEEP RUNNING

SARAH in L

DOCTOR: (cont..) Ah-ha...

SARAH: What. What's that.

6. 2 G  
CS SCREEN

S/I CSO

DOCTOR: That's the Mandragora Helix.  
I thought we'd avoided it.

TELECINE

SEQ. 2.

7. 1 H  
2-s SARAH/DOCTOR

SARAH: What is the Mandragora Helix?

DOCTOR: A spiral of pure energy...radiating  
outwards in ways we don't fully understand..  
except that at its centre there is a  
controlling intelligence.

8. 2 G  
CS SCREEN

SARAH: Intelligence. We're heading  
straight for it.

S/I CSO

TELECINE

SEQ. 2.

DOCTOR: It's certainly much more active  
than normal... Let's hope we can counter-  
magnetise enough to resist the pull...

9. 1 H  
2-s SARAH/DOCTOR

SARAH: What do you mean an intelligence?  
You mean it's alive?

DOCTOR: Oh, certainly living...  
in it's fashion. But that's all anyone's  
every established.

They fall back

HOLD 2-s

(SOUNDS INCREASING...MENACING)

SARAH: It's sucking us in, Doctor.

DOCTOR: We'll have to push straight  
through and hope we come out the other side .

(SARAH FEELS PAIN IN HER HEAD.  
IT FEELS AS IF IT IS GOING INTO  
HER BRAIN)

SARAH: It's getting into my head... it's...

DOCTOR: Concentrate, Sarah...concentrate....

SARAH: On what?

DOCTOR: On anything. Anything. Say the  
alphabet backwards. Go on...z...y...x...



(On 1 - 9)

SARAH: (FORCING HERSELF') ...w....v...u  
...t....s. .r...q...

---

RECORDING BREAK

---

TELECINE A

~~Ext. Space. LS Mandragora Helix Nebula~~

S/I ON TELECINE

C.S.O.

TELECINE B

~~Tardis spinning into the eye of the Nebula~~

---

L E A D E R

---

TELECINE A

C.S. Vortex.

S/I ON TELECINE

C.S.O.

TELECINE B

Tardis breaking up as it travels down the vortex.

---

R E C O R D I N G   B R E A K

---



2. INT. TARDIS. DAY

10. 2 G \_\_\_\_\_  
 MS SARAH  
 (thru' 2 mirrors)

RUN ON \_\_\_\_\_

11. 2 G \_\_\_\_\_  
 MS SARAH  
 (thru 2 mirrors)

S/I CSO

11a 4 X \_\_\_\_\_  
 DISTORTING PLATE

BREAK \_\_\_\_\_

12. 1 H \_\_\_\_\_  
 MCU DOCTOR  
 (thru' 2 mirrors)

RUN ON \_\_\_\_\_

13. 1 H \_\_\_\_\_  
 MCU DOCTOR  
 (thru' 2 mirrors)

S/I CSO

13a 4 X \_\_\_\_\_  
 DISTORTING PLATE

BREAK \_\_\_\_\_

14. 1 H \_\_\_\_\_  
 WS CONTROL ROOM  
 (thru 2 mirrors)  
 VISUAL FX. SMOKE

LIGHTING CHANGES: OUT AND ON

BREAK \_\_\_\_\_

(SIMILAR DISTORTIONS  
 INSIDE THE TARDIS.  
 SARAH FORCES  
 HERSELF TO  
 CONCENTRATE.  
 THE DOCTOR IS  
 AT THE CONSOLE  
 EXERCISING HIS  
 OWN WILLPOWER.

THE DISTORT-  
 EFFECT TAKES  
 OVER COMPLETELY.  
 THE CONTROL  
 ROOM FILLS  
 WITH SMOKE AND  
 BLAZING LIGHT.  
 THE SOUNDS  
 INTENSIFY)

CW

- 8 -

3. INT. TITAN HALL.

16. 4 X  
 MODEL TITAN HALL  
 ZOOM IN

(THE TARDIS,  
 TINY IN CSO,  
 MATERIALISES  
 LIKE A MATCH-  
 BOX IN THE  
 ALBERT HALL)

S/I C.S.O. ON

16a 5 X  
 MODEL TARDIS

BREAK

REPEAT: FOR DEMATERIALISATION OF TARDIS

BREAK



4. INT. TARDIS. DAY

15. 1 H  
MCU SARAH

(ALL IS QUIET  
AND STILL  
EXCEPT FOR)

ZOOM OUT

2-s SARAH DOCTOR

SARAH: (WITH EFFORT) ...F...e...d...

(SHE OPENS HER  
EYES, PLEASED  
WITH HERSELF.  
THE DOCTOR  
SMILES AT HER)

THE DOCTOR: c...b...a...No ill effect?

SARAH rises comes fwd  
HOLD 2-s

SARAH: I don't think so. Are we  
there?

THE DOCTOR: Are we where?

SARAH: Where we were going.

(THE DOCTOR  
EXAMINES  
HIS CONSOLE)

PAN DOCTOR L  
SARAH IN R  
HOLD 2-s DOCTOR/SARAH  
DOCTOR u/s

THE DOCTOR: Hard to say...Astro-  
sextant rectifier's gone out of  
phase...No other damage though.  
(BRIGHTLY) I'll just pop out and  
have a look

CW

- 10 -

(THE DOCTOR  
STARTS TO  
LEAVE)

DOCTOR exits  
HOLD SARAH

THE DOCTOR: Not you. Me. Stay here.-

---

R E C O R D I N G   B R E A K

---

- 10 -



5. INT. TITAN HALL. DAY

17. 4 X  
MODEL: TITAN HALL BACKING

S/I C.S.O. on

17a 3 D  
H/A VLS TARDIS  
DOCTOR exits

(A TINY DOCTOR  
EMERGES FROM  
THE TINY TARDIS.  
AFTER A MOMENT  
WE SEE THE  
DOOR OPEN AGAIN.

BREAK

WE CUT IN TO  
SHOW SARAH,

REPEAT SHOT 17 FOR DEMATERIALISATION

BREAK

DOCTOR: ~~That's~~ This is bigger than my boot  
cupboard.

18 4 X  
MODEL: TITAN HALL  
BACKING

SARAH: I see what you mean about  
relative dimensions.

S/I C.S.O. on

18a 1B  
2-s DOCTOR/SARAH  
DOCTOR Xs R goes  
u/s. HOLD 2-s  
SARAH/DOCTOR

(THE DOCTOR  
TURNS)

SARAH u/s

THE DOCTOR: I thought I told you -  
to stay inside.

SARAH: What's that noise?

THE DOCTOR: (ALARMED)  
Get down! Quick! (cont...)

19 4 X  
MODEL: TITAN HALL  
BACKING

S/I C.S.O. on

19a 5 X  
SPARKLER - ZOOM IN  
+ TILT UP

(A BALL OF  
BLAZING LIGHT  
IS DESCENDING  
TOWARDS THEM.  
THERE IS A  
NOISE LIKE A  
HURRICANE.  
THE DOCTOR  
AND SARAH  
CROUCH,

20. 2 H  
TIGHT 2-s SARAH/DOCTOR

(CLINGING TOGETHER IN THE LEE  
OF THE TARDIS AS A GREAT WIND  
SHRIEKS AROUND THEM. SLOWLY  
IT PASSES. DIES TO A DISTANT  
MOAN/ THE DOCTOR SHAKEN  
PULLS SARAH TO HER FEET)

21. 4 X  
MODEL: TITAN HALL BACKING

S/I C.S.O. on

21a 1 E  
2-s DOCTOR/SARAH

They come fwd

DOCTOR: Come on. Let's get out of  
here. That is if we can.

SARAH: What was that.

DOCTOR: Mandragora energy. That could  
have been very nasty.

SARAH: Could? It was very nasty!  
I thought my eardrums would burst...

(THEY HEAD BACK INSIDE THE  
TARDIS)

They enter Tardis

DOCTOR Stop wittering. Stop  
wittering. In you go.

---

BREAK

---

22. 4 X  
MODEL: TITAN HALL BACKING

S/I C.S.O. on

22a. 5 X  
SPARKLER. ZOOM IN + TILT UP

---

R E C O R D I N G   B R E A K

---



EPISODE ONETELECINE 3: (DUR: 1'28")Ext. Field. Day.

SOLDIERS on horseback are terrorising a number of PEASANTS. A cart is overturned. Its contents of hay sent flying. The PEASANT who goes to save it is sent sprawling.

Finally a flaming torch is thrown into the cart and it bursts into fire.

The terrorisation is watched by COUNT FEDERICO. He is dressed elaborately as befits a ruler in late fifteenth century Italy.

FEDERICO: Leave a few alive, Captain... to tell the others how insurrection is dealt with.

The CAPTAIN of the troop nods understandingly and raises his sword in salute as FEDERICO spurs his horse and rides off accompanied by his PRIVATE BODYGUARD.

Ext. City Gate. Day.

FEDERICO and the others ride up to the city gates.

SOLDIER: In the name of Count Federico... open the gate!

The gate slowly opens  
and they ride through.

Ext. Palace. Day.

The COUNT reaches the main  
entrance to the palace.  
He reigns his horse and  
jumps off. Before entering  
the palace he pauses for  
a moment and looks up  
towards an upper room.  
Then he goes quickly  
inside.

END TELECINE 3:



CW

4A-B; 1A;6. INT. DUKE'S BEDROOM.. DAY.GRAMS: CHANTING

1.

4

A  
 LOOSE GROUP SHOT  
 fav. bed. PRIEST  
 fwd + out R

(SEVERAL COURTIER  
 ARE STANDING ROUN  
 THE DEATHBED OF  
 THE OLD DUKE.  
 A PRIEST ADMINISTERS  
 THE LAST RITES.  
 GIULIANO, THE  
 OLD DUKE'S SON  
 IS UPSET, BUT  
 CONTROL S HIS  
 FEELINGS. BESIDE  
 HIM IS HIS FRIEND  
 MARCO.

2.

1

A  
 L/A 2-s GIULIANO/DUKE

GIULIANO RISES  
 CRANE UP to 2-s  
 MARCO/GIULIANO

FURTHER AWAY  
 STANDS THE  
 BIZARRE FIGURE  
 OF THE COURT  
 ASTROLOGER,  
 HIERONYMOUS.  
 AN IMPOSING  
 MAN WITH  
 BLACK BEARD  
 AND EVIL  
 FEATURES. HIS  
 CLOTHES ARE  
 SINISTER AND  
 FANTASTIC.

THE PRIEST  
 FINISHES THE  
 RITES. THE  
 OLD MAN IS  
 DEAD. GIULIANO  
 STEPS CLOSER  
 AND LOOKS  
 DOWN ON HIS  
 FACE. MARCO  
 COMES TO STAND  
 BESIDE HIM)

(4 next)

CW

3. 4 A  
3-s HIERONYMOUS/MARCO  
GIULIANO  
GIULIANO fwd X's L  
MARCO: He was a good man, Giuliano.  
A just and noble ruler./
4. 1 A  
2-s HIERONYMOUS/GIULIANO  
GIULIANO: Hieronymous, you foretold  
my father's death. How?/  
HIERONYMOUS: Everything is foretold  
by the stars. I am just a humble  
astrologer. I only interpret their  
meaning./
5. 4 A  
TIGHT 3-s HIERONYMOUS/  
GIULIANO/MARCO  
FEDERICO enters out R  
GIULIANO: But the exact day...  
the very hour... it's not possible.
6. 1 A  
CU HIERONYMOUS  
(THE DOOR OPENS  
AND COUNT  
FEDERICO COMES  
IN)/
7. 4 A  
TIGHT 3-s HIERONYMOUS/  
GIULIANO/MARCO  
HIERONYMOUS: When Mars comes into  
conjunction with Saturn in the  
seventh layer in the house of the  
Ram and the moon is full grown...  
death comes to great ones./ So  
it is decreed.
8. 1 A  
2-s GIULIANO/HIERONYMOUS  
HIERONYMOUS fwd  
2-s HIERONYMOUS/FEDERICO  
GIULIANO: I don't believe it.  
HIERONYMOUS: Many do not believe it.  
But the decrees of fate will be  
obeyed. We have no choice.
9. 4 B  
2-s HIERONYMOUS/FEDERICO  
HIERONYMOUS OUT L  
(HE TURNS TO  
LEAVE THE ROOM./  
A LOOK OF  
UNDERSTANDING  
PASSES BETWEEN  
HIM AND FEDERICO)
10. 1 A  
2-s GIULIANO/MARCO  
GIULIANO fwd  
2-s GIULIANO/FEDERICO  
GIULIANO: I'm sorry you couldn't  
be present at my father's death  
bed, uncle.



FEDERICO: I came as soon as I could.  
There were important matters of state  
to attend to.

GIULIANO: I see. I'm sorry. I  
thought you were out enjoying some  
sport/.

11. 4 B  
CU FEDERICO

FEDERICO: (ANGERED) There was some  
trouble among the peasants in the  
villages. They needed a lesson. /

12. 1 A  
TIGHT 3-s GIULIANO/  
MARCO/FEDERICO

GIULIANO: Isn't that your sport,  
uncle?/

13. 4 B  
CU FEDERICO - out L

(FEDERICO TURNS  
AND WALKS OUT  
FURIOUSLY)

14. 1 A  
2-s GIULIANO/MARCO  
GIULIANO fwd  
MARCO fwd X's L  
TIGHT 2-s MARCO/GIULIANO

MARCO: You're upset, my lord....  
But don't anger your uncle... not  
at this time.

GIULIANO: If I don't speak the truth  
who will, Marco?

MARCO: You're alone now Giuliano.  
Your uncle is strong and ruthless.

PAN GIULIANO R  
MARCO in L  
HOLD 2-s MARCO/GIULIANO

GIULIANO: You're forgetting, Marco.  
I am Duke now. I want to rule  
over a land where there is no  
tyranny, no lies and no blind  
ignorance and superstition like  
that old fool preaches about the  
stars. We make our own lives.  
Not the stars.

MARCO: Nevertheless it is most remarkable. Your father was in good health. To be struck down so suddenly...And he did predict it exactly.

GIULIANO: I know.

ZOOM IN TO  
CU GIULIANO

(ON GIULIANO'S  
FACE)

---

RECORDING BREAK: STRIKE DUKE'S BED, FLOATER: SET STATE ROOM. CHANGE GIULIANO  
CAM 1 to B

---



DW

- 19 -

2A-B; 3A

7. INT. HIERONYMOUS ROOM. NIGHT

15.

3

A

MS HIERONYMOUS

FEDERICO in R  
goes u/s

HOLD 2-s

(THE ASTROLOGER'S  
CELL COMPLETE WITH  
OLD CHARTS, ASTROLABE  
... ALSO BOTTLES OF  
POTIONS. ANCIENT  
BOOKS.

HIERONYMOUS STANDS  
BY A LARGE CASEMENT  
WINDOW OPENING OUT  
INTO THE HEAVENS.

THEN HE GOES TO  
TEND A NOXIOUS  
CONCOCTION WHICH  
IS BUBBLING AWAY  
IN A RETORT.

THE DOOR OPENS  
AND FEDERICO COMES  
IN)

FEDERICO: He angers me. The last  
obstacle between myself and the  
dukedom.

HIERONYMOUS: Your nephew, Guiliano?

FEDERICO: How soon?

HIERONYMOUS: You must be patient.

FEDERICO fwd out R

FEDERICO: I've been patient. Now it  
is almost in my grasp.

(2 next)

- 19 -

DW

- 20 -

16.     2     A  
          2-s HIERONYMOUS/  
          FEDERICO

HIERONYMOUS: Nevertheless ... so many deaths in so short a time ... all so sudden./

17.     3     A  
          MS HIERONYMOUS

FEDERICO: You said yourself ... it was written in the stars. (WITH IRONY) Don't say you're doubting your own prophecies./

PAN him R  
2-s HIERONYMOUS/  
FEDERICO

HIERONYMOUS: Giuliano has a sharp mind. He may suspect.

HIERONYMOUS up  
steps  
HOLD 2-s

FEDERICO: All the more reason to act quickly. A day ... two days at most. The poison is still ready.

(BUT HIERONYMOUS  
HAS A DOUBT.  
HE LOOKS TROUBLED.  
MOVES TO THE WINDOW  
AND LOOKS OUT)

Well? What's wrong?

HIERONYMOUS: These last few weeks ... as the summer solstice approaches ... I've been feeling ... You wouldn't understand ...

FEDERICO: Feeling what?

(2 next)

- 20 -



EJE

18. 2 B  
MCU FEDERICO
19. 3 A  
MS HIERONYMOUS
20. 2 B  
MS FEDERICO  
PAN HIM L
21. 3 A  
MS HIERONYMOUS  
PAN R + ZOOM IN  
open window
- HIERONYMOUS: As if my powers were growing ... as if I'd been chosen to be granted visions of the future ... /
- FEDERICO: So many correct predictions have gone to your head. /
- HIERONYMOUS: The stars will not be mocked /
- FEDERICO: And neither will I. Cast your horoscope. The young Duke Giuliano will die suddenly in two days time. I will do the rest.
- exits
- (HE SWEEPS ANGRILY OUT / WE STAY ON HIERONYMOUS. THEN PAN PAST HIM UP TOWARDS THE VOID OF SPACE. FAINTLY, AGAIN, WE HEAR THE LAUGHTER OF THE TITANS, OR IT MIGHT BE DISTANT THUNDER)

---

RECORDING BREAK: CAMS REPOS. 3 to B, 4 to C

---

EJE

- 22 -

EPISODE ONETELECINE 4: (DUR: 4'40")Ext. Vineyard. Day.

The Tardis is wedged into a bush. But the door opens easily and THE DOCTOR and SARAH come out. Close door behind them.

THE DOCTOR: That's strange. A forced landing.

SARAH: You mean you weren't in control?

THE DOCTOR: I never touched a thing word of honour.

SARAH: (SHE STARTS TO EXPLORE) It's very pleasant ... nice and warm ... look! Grapes.

She goes to a small vine and picks a bunch.

THE DOCTOR: (TO HIMSELF) Perhaps that's the reason I stopped using the old control Room.

SARAH: Delicious! And just look at those fantastic peaches over there.

She runs off. THE DOCTOR bends down and picks up a glass Italian flask of the period. He studies it.



PM

TELECINE 4: (Cont)ANOTHER ANGLE

SARAH has come to a tree and is picking fruit happily from it.

We PULL BACK.

Three HOODED FIGURES are watching her from behind a bush. Black hoods drawn well over their heads so that they appear to have no faces at all.

Unwittingly SARAH is moving closer to them.

Resume Vineyard.

DOCTOR has drawn his conclusions from the flask.

DOCTOR: It seems we've landed on Earth... the force pressures from the helix must have distorted the co-ordinations. (EXAMINES THE FLASK) Glass technology indicates Mediterranean area ... late fifteenth century ... a most unattractive period from my memory. Let's go. (BEAT) Sarah! (NO REPLY) Sarah ... where are you?

ANOTHER ANGLE:

The HOODED FIGURES have sprung out at SARAH and smothered her, stifling her screams.

They are about to whisk her away when the DOCTOR comes running on to the scene.

PM

The DOCTOR sees what is happening and immediately throws himself into the fight. He almost manages to free her when one of the figures comes at him from behind with a heavy stone which he crashes down on the DOCTOR'S HEAD.

The DOCTOR falls unconscious.

Resume Vineyard.

The TARDIS remains where it was.

But now slowly the door starts to open. The strange noise we heard before grows louder and appears to move out of the TARDIS.

We TRACK it as it moves away across the field, in a different direction from that taken by the DOCTOR and SARAH.

We notice that in its path it leaves a darkened trail and a faint wisp of smoke.

The sound passes some bushes which wave and sway under its influence.

We see in closer shot that several leaves and branches have shrivelled and blackened.



PM

The DOCTOR is slowly recovering consciousness. He clambers to his feet.

D

THE DOCTOR: Sarah!

But she and the HOODED FIGURES have vanished.

In the distance he sees a PEASANT working in a field.

The PEASANT is tossing hay on to posts to dry, takes a swig from a goat-skin bag. He puts his fork down and hears the SOUND approaching. It worries him. He grabs his pitchfork in self defence.

The suddenly the pitchfork bursts into flame and the PEASANT falls to the ground in a death agony. The SOUND passes on out of hearing..

The DOCTOR has seen this from a distance. He hurries towards the dead peasant and kneels over the body.

THE DOCTOR: Mandragor energy.  
It got into the Tardis.

Grimly he studies the trail of smouldering grass indicating the direction in which the SOUND went.

END TELECINE 4:

PM

3B; 1B; 2C;8. INT. GIULIANO'S ROOM. DAY.

22. 3 B  
CU SWORD

(GIULIANO IS  
WITH MARCO.  
GIULIANO HAS A  
PRIMITIVE  
TELESCOPE ON  
THE TABLE. HE  
IS TRYING TO  
WORK OUT HOW  
TO ARRANGE THE  
LENSES)

23. 1 B  
2-s GIULIANO/MARCO

MARCO: What is it?

GIULIANO: There's a man in Florence  
who claims that by arranging ground  
glasses in certain orders it is  
possible to see the moon and the  
stars as large as your hand.

MARCO out R

MARCO: Is that a good thing?

GIULIANO: Of course it's a good  
thing! That way we can find out  
more about them. Understand their  
mystery. /

24. 3 B  
MS MARCO, comes fwd  
2-s GIULIANO/MARCO

MARCO: What is there to know about  
stars except how they move in the  
heavens? And we've known that for  
hundreds of years.

25. 1 B  
2-s GIULIANO/MARCO

GIULIANO: That's the whole point,  
Marco. / Perhaps they don't move as  
we think they move. That's what this  
man in Florence is saying. Maybe  
the stars don't move at all. Maybe  
it is we who move. / (cont ...)

26. 3 B  
HOLD DOOR  
FEDERICO/HIERONYMOUS  
enter + come fwd.



PM

(THE DOOR BURSTS  
OPEN AND  
FEDERICO COMES  
IN.

HIERONYMOUS IS  
WITH HIM)

27     2     C  
         2-s GIULIANO/MARCO  
         MARCO out R  
         GIULIANO: (Cont) It is customary  
         to knock before entering a room,  
         uncle.

28     3     B  
         2-s FEDERICO/HIERONYMOUS  
         FEDERICO: I'm sorry ... but there  
         is bad news, Giuliano.

29     2     C  
         MCU GIULIANO rises  
         GIULIANO: Why? What's happened?

30     1     B  
         MCU MARCO  
         FEDERICO: (TO HIERONYMOUS) Tell him.

31     3     B  
         2-s FEDERICO/HIERONYMOUS  
         HIERONYMOUS: Sire ... forgive me ...  
         it is not of my doing ... but this  
         morning ... I was casting a  
         horoscope -/

32     2     C  
         MCU GIULIANO  
         GIULIANO: I've told you often enough.  
         I don't believe in horoscopes.

33     3     B  
         MCU HIERONYMOUS  
         HIERONYMOUS: I only wish I too could  
         not believe. But it was there too  
         plainly to be ignored ... /

34     2     C  
         MCU GIULIANO  
         GIULIANO: What was there?

35     3     B  
         CU HIERONYMOUS  
         HIERONYMOUS: I cannot speak of it.

36     2     C  
         CU GIULIANO  
         CU MARCO  
         GIULIANO: (SCOFFING) My death?

37     1     B  
         CU MARCO  
         CU GIULIANO  
         HIERONYMOUS: Please, my lord, ...  
         do not take these things lightly.  
         I beg you not to leave the palace  
         on any account. Take no risks of  
         any kind.

38     2     C  
         CU GIULIANO  
         CU HIERONYMOUS  
         MS GIULIANO  
         comes fwd Xs R sits  
         4-s HIERONYMOUS/MARCO - 27 -  
         FEDERICO/GIULIANO

39     3     B  
         CU HIERONYMOUS  
         MS GIULIANO  
         comes fwd Xs R sits  
         4-s HIERONYMOUS/MARCO - 27 -  
         FEDERICO/GIULIANO

40     2     C  
         MS GIULIANO  
         comes fwd Xs R sits  
         4-s HIERONYMOUS/MARCO - 27 -  
         FEDERICO/GIULIANO

PM

GIULIANO: I have no intention of sacrificing my life to satisfy some old superstitious nonsense.

FEDERICO fwd

FEDERICO: Remember your father. He too scoffed.

41. 1 B  
CU GIULIANO

GIULIANO: Yes /... I remember my father. His death remains a mystery. But it was nothing to do with the stars. Of that I am certain./  
(A BEAT) How are the troubles with the peasants, uncle?

42. 2 C  
4-s HIERONYMOUS/MARCO/  
FEDERICO/GIULIANO  
HIERONYMOUS Xs out R  
FEDERICO Xs out R

43. 1 B  
2-s FEDERICO/GIULIANO  
FEDERICO exits  
PUSH IN to GIULIANO

FEDERICO: We think they are being stirred up by spies sent from our enemies. But we'll catch them ... and make them pay for it.

44. 2 C  
CU MARCO

---

RECORDING BREAK: CAMERAS REPOS. 1 to C; 2 to D; 3 to A; CHANGE FEDERICO

---



- 29 -

PM

(EPISODE ONE)

TELECINE 5: (DUR: 1'25")Ext. Country Road. Day.

The DOCTOR, munching on a peach, is making his way towards a GROUP of PEASANTS who are drawing water from a pump.

THE DOCTOR: Excuse me ... I'm a traveller in these parts. I was wondering if you'd happened to notice ...

He breaks off, suddenly aware of panic in their faces. It is explained by the sound of approaching horses. They pick up their things and run, leaving the DOCTOR quite alone as the SOLDIERS ride up. Their CAPTAIN leads the way.

CAPTAIN: Who are you?

THE DOCTOR: I'm a traveller...

CAPTAIN: From where?

THE DOCTOR: My dear fellow, you'd never believe me. But you haven't seen a girl, have you, five foot five and a -

CAPTAIN: Silence!

THE DOCTOR: Probably got peach juice all over her chin -

PM

The CAPTAIN whips up his sword and holds it to the DOCTOR'S throat.

CAPTAIN: Your life is in peril!  
Produce your documents.

~~THE DOCTOR:~~ Documents? Certainly -  
hold this for a moment.

He pushes the sword aside and stabs his peach on its point. He starts rummaging in his pockets.

THE DOCTOR: I think you'll find  
some of these rather interesting ...

He pulls out a football rattle and stares at it with vague surprise.

THE DOCTOR: Extraordinary things  
~~are carried about one's person.~~

He whirls the rattle. The CAPTAIN'S HORSE whinnies and rears, almost throwing him. The DOCTOR takes to his heels.

CAPTAIN: After him! Ride him down!

Easier said than done. The DOCTOR is doubling like a hare. He pulls a SOLDIER from his horse, leaps into the saddle and is away. The SOLDIERS gallop in pursuit, their CAPTAIN bellowing angry imprecations.



PM

Finally the DOCTOR runs into another TROOP. His startled horse rears and throws him. His head strikes a rock and he lies unconscious as the CAPTAIN and his men gallop up and surround him.

~~CAPTAIN: Did the dog before he recovers his wits! Count Federico will want to question this one...~~

END TELECINE 5:

---

RECORDING BREAK

---

3A: 1C:9. INT. RUINED TEMPLE. DAY.

14. 3 A  
 H/A LS ENTRANCE  
 altar f/g, SARAH/Brethren  
 enter

TRACK BACK, CRANE UP  
 SWING L

HIGH PRIEST L f/g/SARAH  
 R f/g

(WE ARE IN ONE  
 OF THE UNDER-  
 GROUND CHAMBERS  
 OF THE TEMPLE.  
 A GROUP OF HOODED  
 FIGURES FORM A  
 SEMI-CIRCLE AT  
 ONE END. AT THE  
 CENTRE IS THE  
 CHIEF PRIEST OF  
 THE CULT.

WE START ON SARAH  
 WHO IS BEING  
 DRAGGED IN THROUGH  
 THE STONE OPENING  
 BY TWO OTHER  
 BRETHREN)

SARAH: Let me go! Please what have I  
 done. Please let me go.

15. 1 C  
 3-s HIGH PRIEST/  
 BROTHER/SARAH

PRIEST: Release her! ... Where  
 was she found?

BROTHER: On the slopes of the Hill  
 of Sorrows.

PRIEST: At what hour?

BROTHER: At the noon hour.

PRIEST: Exactly as it was foretold  
 ... a maiden, fair of face and  
 sturdy of body /...

16. 3 A  
 H/A MS SARAH

SARAH: You can forget the flattery.  
 What do you want?

17. 1 C  
 MS HIGH PRIEST



PM

18. 3 A  
H/A MCU SARAH
19. 1 C  
MCU HIGH PRIEST
20. 3 A  
H/A CU SARAH
21. 1 C  
a/b
22. 3 A  
a/b
- out L
- PRIEST: It is written that some are conscious of the purpose for which they are chosen; others are as innocent lambs./
- SARAH: Sorry ... Try again./
- PRIEST: My child, the purity of your sacrifice renders it doubly welcome to the mighty Demnos, god of the twin realms of Moontide and Solstice./
- SARAH: Sacrifice? Now just a minute - /
- PRIEST: Let her be prepared to receive the sacred blade./
- (ON SARAH'S REACTION)

---

 RUN ON
 

---

10. INT. STATE ROOM DAY.

(THE DOCTOR IS  
DRAGGED INTO A  
PALACE ROOM  
WHERE FEDERICO  
SITS IN AN  
ORNATE CHAIR.  
THE CAPTAIN IS  
WITH FEDERICO)

46      5  
H/A GROUP SHOT: FEDERICO L f/g  
DOCTOR/Soldiers R b/g  
DOCTOR fwd. CAPTAIN fwd

CAPTAIN: This is the man, Sire./

FEDERICO: So ...

49      2      D(QUICK)  
             MS FEDERICO

(HE STUDIES THE DOCTOR)

50      1      C      I hear you led my ruffians a dance? /  
MCU DOCTOR

(DOCTOR GRINS)

51 4 C  
2-s FEDERICO/DOCTOR

FEDERICO: What is your name?

THE DOCTOR: Doctor

(FEDERICO FINGERS  
THE DOCTOR'S  
JACKET)

52           FEDERICO: You wear strange garments.  
              Where are you from? /  
1 C  
MCU DOCTOR

53      2    D      DOCTOR:    Oh - around  
MCU FEDERICO

(1 next)



PM

FEDERICO:

Unless you Answer my questions  
civilly and promptly your body  
will be lengthened on the rack./

54 1 C  
MCU DOCTOR

THE DOCTOR:

I've come here to help you./

55 4 C  
3-s FEDERICO/CAPTAIN/  
DOCTOR

CAPTAIN fwd

CAPTAIN: Sire, let me punish the  
insolent -

(FEDERICO WAVES  
HIM BACK)

FEDERICO: Wait! The fellow  
puzzles me./ (TO DOCTOR) What help  
do I need?

56 2 D  
MCU FEDERICO

57 1 C  
MCU DOCTOR

THE DOCTOR: An energy wave - part  
of the Mandragora Helix - has been  
released here. It could do untold  
damage, Count. I must take it back to  
the stars /

58 2 D  
MCU FEDERICO

59 1 C  
GROUP SHOT: courtiers

(THE DOCTOR SIGHS)

THE DOCTOR: Let me put it this way.  
~~A ball of heavenly fire has come to~~  
earth and will consume all who stand  
in its path.

60 5  
2-s FEDERICO/DOCTOR

61 1 C  
MCU CAPTAIN

CAPTAIN: His mind is afflicted,  
Sire. The fall from the horse - /

62 2 D  
MCU FEDERICO

FEDERICO: (SHAKES HEAD) He professes  
sorcery ... (TO DOCTOR) but there is  
no gold for you in San Martino.  
My seer, Hieronymous, is the finest  
in the land./

63 1 C  
CU DOCTOR

THE DOCTOR: Well, just ask your seer  
if he's ever seen an energy wave. /

64 2 D  
TIGHT GROUP - courtiers

65 4 C  
2-s FEDERICO/DOCTOR

66     1     C     FEDERICO: Do you tell the future? /  
         CU DOCTOR

67     2     D     THE DOCTOR: Sometimes /  
         CU FEDERICO

FEDERICO: Can you tell mine?

THE DOCTOR: No

68     1     C     FEDERICO: Why not? /  
         CU DOCTOR

THE DOCTOR: Because you haven't got  
one/unless you listen to me.

69     4     C     3-s FEDERICO/CAPTAIN/  
         DOCTOR  
         CAPTAIN goes u/s

FEDERICO: Send Hieronymous here.  
(TO DOCTOR) If you're making sport  
with us, we shall make sport with your  
body. Be warned. /

70     1     C     CU DOCTOR

(3 next)



PM

(17)  
- 37 -

3A

11. INT. HIERONYMOUS CELL DAY.

71

3

A

MS HIERONYMOUS

(HIERONYMOUS IS  
MEASURING HIS  
FOAMING CONCOCTION  
INTO A PHIAL.  
A BELL STARTS  
TO SOUND OV)

---

RECORDING BREAK: HIERONYMOUS TO STATE ROOM

---

- 37 -

PM

EPISODE ONETELECINE 6: (DUR: 00'32")Ext.City Gate. Day.

The sound of the bell in the distance. We then become aware of the mine-detector wail of the approaching Helix. It is still invisible but it is burning a trail along the grass at the road side.

A SOLDIER is guarding the open gate. The last travellers are passing through.

SOLDIER: Curfew ... curfew ....  
Hurry In. (SHOUTING) Close the Gate.

The gate slowly starts to close.

The SOLDIER watches it for a moment. He becomes aware of the 'SOUND'.

He draws his sword to protect himself, but to no avail. The SWORD glows suddenly white hot and he drops it with a scream. Then he shrivels up in the intense fission.

The SOUND moves on.

END TELECINE 6:



5 ; 1C; 2D; 4C;

12. INT. STATE ROOM . DAY.

72     1     C  
          MS GIULIANO -  
          PAN HIM L  
          (HIERONYMOUS IS  
          INTERROGATING  
          THE DOCTOR IN  
          FEDERICO'S  
          PRESENCE. HE  
          PUTS DOWN THE  
          PHIAL OF LIQUID)

73     5  
          H/A 3-s FEDERICO/  
          HIERONYMOUS/DOCTOR  
          HIERONYMOUS: Now answer me this./  
          What does it signify when Venus is  
          in opposition to Saturn and a great  
          shadow passes over the Moon?

74     4     C  
          2-s FEDERICO/DOCTOR  
          THE DOCTOR: This is really all a  
          great waste of time./

75     1     C  
          MCU DOCTOR  
          FEDERICO: Answer him! /

76     2     D  
          2-s HIERONYMOUS/DOCTOR  
          THE DOCTOR: Well it depends, doesn't  
          it?

77     1     C  
          MCU HIERONYMOUS  
          HIERONYMOUS: On what?  
          the moon is made of  
          cheese +  
          THE DOCTOR: On whether the cock  
          crows three times before dawn and  
          twelve hens lay addled eggs. /

78     2     D  
          MCU FEDERICO  
          HIERONYMOUS: What school of  
          philosophy is that? /

(1 next)

(GIULIANO HAS ENTERED THE ROOM  
HE STANDS IN THE SHADOWS  
LISTENING TO WHAT IS BEING SAID)

79     1     C                             THE DOCTOR:    I can easily instruct you. /  
          MCU DOCTOR                   All it needs is a colourful imagination  
   and a quick tongue /

80     4     C                             FEDERICO:    And you Doctor have a mocking  
          2-s FEDERICO/DOCTOR           tongue.    Prepare the execution

   FEDERICO RISES

81     2     D                             (THE DOCTOR IS SEIZED  
          MCU HIERONYMOUS                   AND DRAGGED AWAY)

82     1     C                             THE DOCTOR:    Now wait a minute!    You  
          MS DOCTOR - Pikes           haven't listened to a word I've said - /  
          in L + R

83     5                                    (FEDERICO TURNS TO GO.  
          MS FEDERICO                   FINDS HIMSELF FACING  
          down steps PAN HIM L           .GIULIANO)  
          2-s GIULIANO/FEDERICO

GIULIANO:    Who is that man?

FEDERICO u/s -  
exits - HOLD  
GIULIANO

FEDERICO:    A spy

GIULIANO:    A most uncommon spy  
(HE EXITS LEAVING  
GIULIANO THOUGHTFUL)

---

RECORDING BREAK:    STRIKE STATE ROOM AND SET FEDERICO'S  
                         CAMS REPOS. 1 to D; 2 to E

---



13A. INT. SECRET PASSAGE 1. DAY

25. 4 B  
 SARAH R f/g  
 2 BRETHREN enter u/s L  
 come fwd.  
 untie ropes

26. 5 A  
 CU SARAH

27. 4 B  
 GROUP SHOT  
 SARAH out R + in R  
 HIGH PRIEST enters u/s L  
 comes fwd.  
 PAN PRIEST L

(ANOTHER PART. A  
 SMALL CELL WHERE  
 SARAH IS WAITING.  
 SHE IS LOOKING  
 DESPERATELY FOR A  
 MEANS OF ESCAPE.  
 SHE FINDS A BARRED  
 WINDOW. THE SOUNDS  
 OF THE CHANTING  
 SPUR HER ON. SHE  
 TRIES TO FORCE  
 OPEN ONE OF THE  
 BARS AND SEEMS  
 JUST ABOUT TO  
 GET IT TO MOVE  
 WHEN THE DOOR  
 OPENS AND TWO  
 HOODED FIGURES  
 APPROACH BEARING  
 A LONG WHITE ROBE  
 WHICH THEY PLACE  
 OVER HER. ANOTHER  
 FIGURE PRODUCES  
 A ROPE.

SARAH STRUGGLES  
 FRANTICALLY BUT  
 THEY SUCCEED IN  
 TYING HER ARMS  
 TOGETHER)

SARAH: Let me go!

(THE PRIEST APPEARS  
 IN THE DOORWAY)

28. 5 A  
 CU SARAH

29. 4 B  
 2-s HIGH PRIEST/  
 SARAH

30. 5 A  
 CU SARAH

PRIEST: You are blessed my child.  
 Few have the honour of serving the  
 great god Demnos so totally. / When the  
 moon rises over the southern obelisk  
 your hour of glory will have come. /

Drink.

EPISODE ONETELECINE 7: (DUR: 1'16")Ext. Execution Yard.  
Evening.

Start on row of DRUMMERS  
(The Medieval kind -  
thump thump rather than  
the roll.)

FEDERICO overlooks the  
scene from a vantage  
point.

An EXECUTIONER stands  
waiting with a huge  
axe. He is dressed all  
in black with black mask.

A door opens and SOLDIERS  
drag in the DOCTOR who  
is blindfolded. He  
struggles a little.  
Gradually they propel  
him towards the block.

The DOCTOR's head is  
placed on the block.  
The EXECUTIONER looks  
up towards FEDERICO.  
He gives a nod.

The EXECUTIONER raises  
the axe ready to bring  
it down.

---

RECORDING BREAK

---



END CREDITS: EPISODE ONE

- |     |   |     |                                |
|-----|---|-----|--------------------------------|
| 1.  | <del>Doctor Who</del><br>TOM BAKER  | 13. | Script Editor<br>ROBERT HOLMES |
| 2.  | Sarah Jane Smith<br>ELISABETH SLADEN  | 14. | Designer<br>BARRY NEWBERRY     |
| 3.  | Count Federico<br>JON LAURIMORE<br>Captain Rossini<br>ANTONY CARRICK  | 15. | Producer<br>PHILIP HINCHCLIFFE |
| 4.  | Giuliano<br>GARETH ARMSTRONG<br>Marco<br>TIM PIGOTT-SMITH   | 16. | Directed by<br>RODNEY BENNETT  |
| 5.  | Hieronymous<br>NORMAN JONES   |     |                                |
| 6.  | High Priest<br>ROBERT JAMES<br>Brother<br>BRIAN ELLIS   |     |                                |
| 7.  | Soldier<br>PAT GORMAN   |     |                                |
| 8.  | Incidental Music<br>by DUDLEY SIMPSON<br>Title music<br>by RON GRAINER AND THE BBA WORKSHOP                                     |     |                                |
| 9.  | Title Sequence by<br>BERNARD LODGE<br>Production Unit Manager<br>CHRISTOPHER D'OYLY-JOHN<br>Production Assistant<br>THEA MURRAY |     |                                |
| 10. | Lighting<br>DENNIS CHANNON<br>Sound<br>COLIN DIXON<br>Special Sound<br>DICK MILLS   |     |                                |
| 11. | Film Cameraman<br>JOHN BAKER<br>Film Recordist<br>HUGH CLEVERLEY<br>Film Editor<br>CLARE DOUGLAS                                |     |                                |
| 12. | Costume Designer<br>JAMES ACHESON<br>Make Up Artist<br>JAN HARRISON<br>Visual Effects Designer<br>IAN SCOONES                   |     |                                |